

Mus. ant.

pract.

P 1145

Barth. Praetorius

Paduanen

Berlin 1616

Quinta Vox



P. 1145  
Musik



Neue Liebliche

# Paduanen vnd

Galliarden/mit Fünff Stim-  
men / so zuvor niemals in Druck kom-  
men/auff allen Musicalischen Instrumenten;  
Insonderheit aber auff Figoli Gamba vnd  
Figoli di Braza, artlich zuge-  
brauchen.

Componirer durch

BARTHOLOMEUM PRÆ-  
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cum vnd Cornetisten.

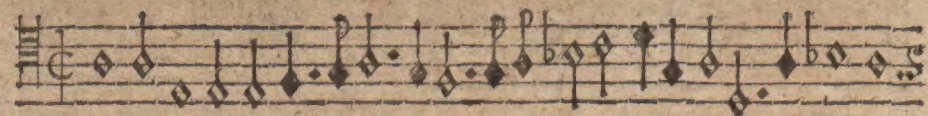
## QVINTA VOX.

Cum Gratia & Privilegio.

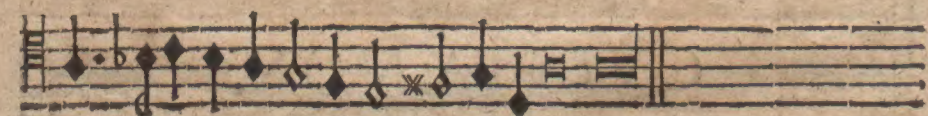
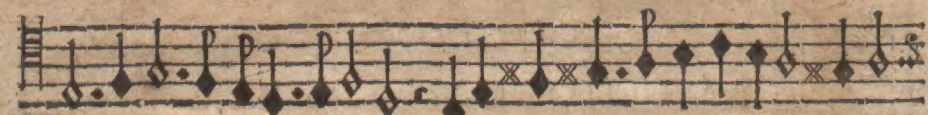
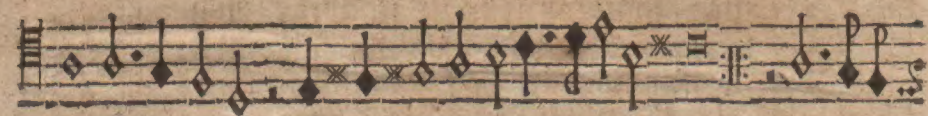
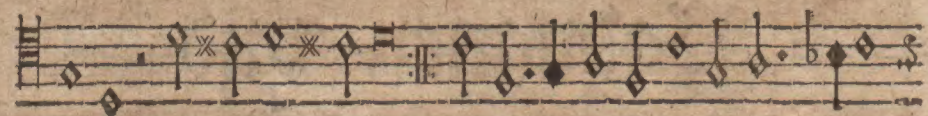
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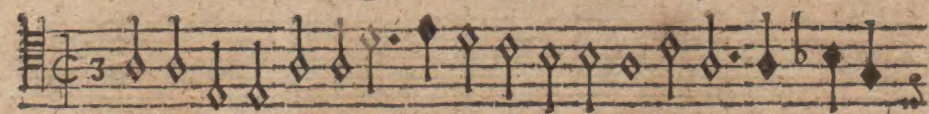
I. QUINTA Vox. à. 5.



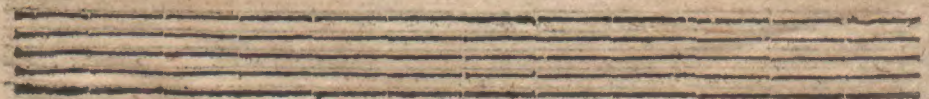
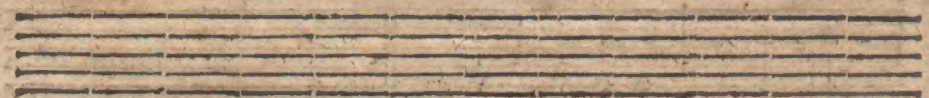
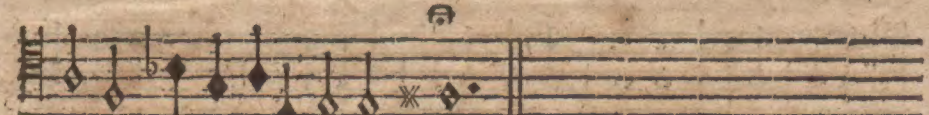
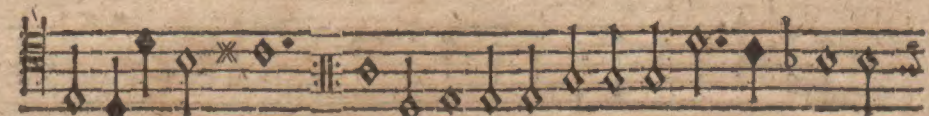
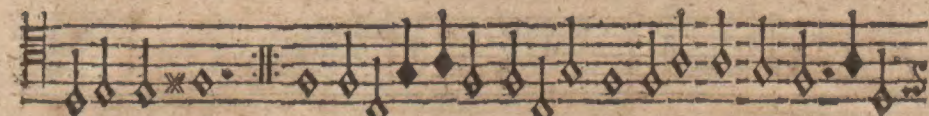
Paduana.



II. QUINTA Vox. à. 5.



Galliard:



Alaaa ii

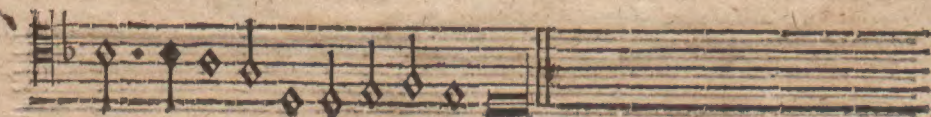
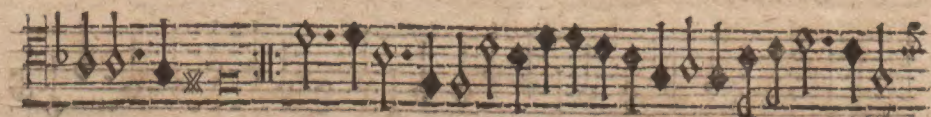


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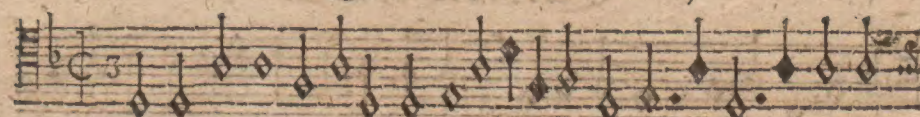


Paduana.

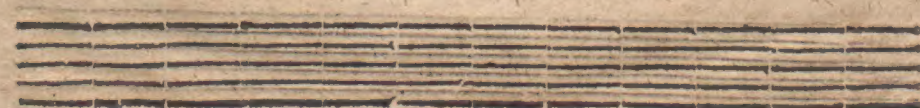
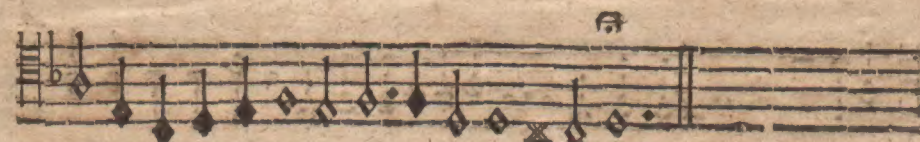
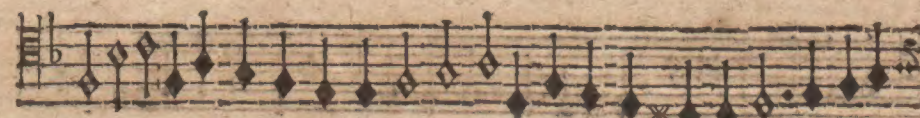
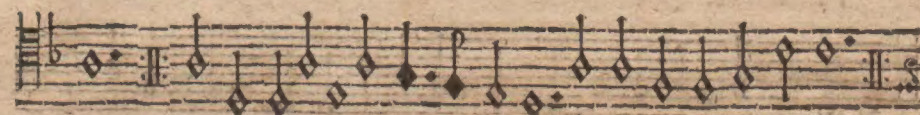


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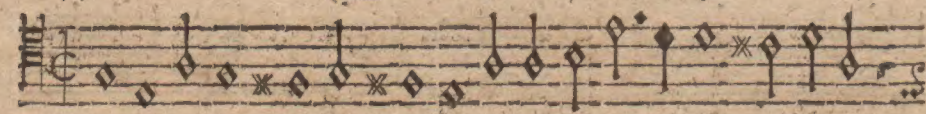


Adagio iii

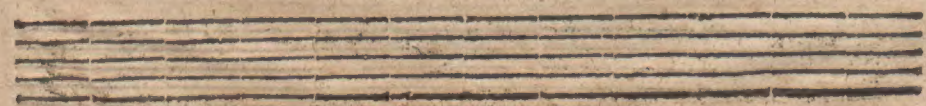
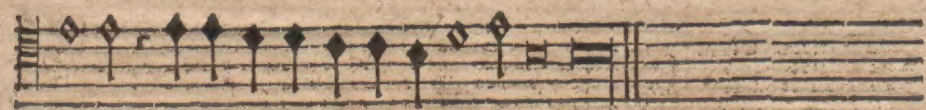
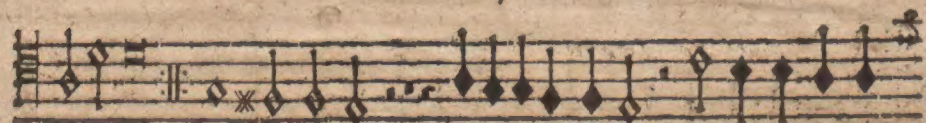
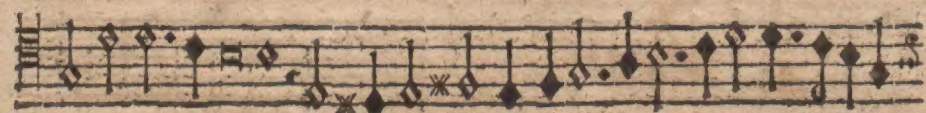
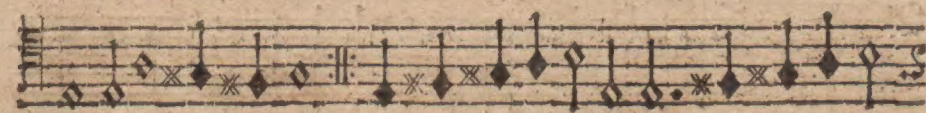


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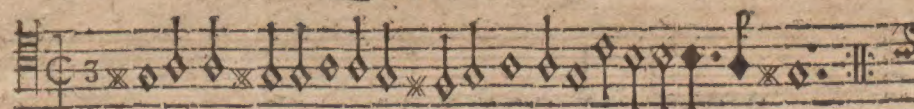


Paduana.

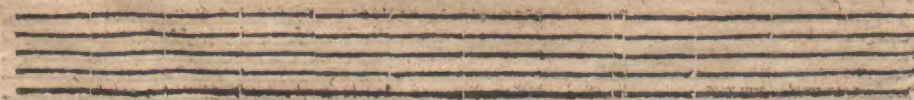
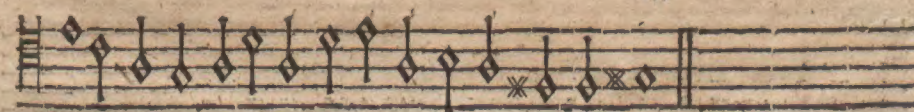
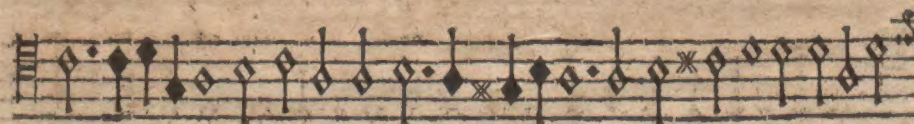
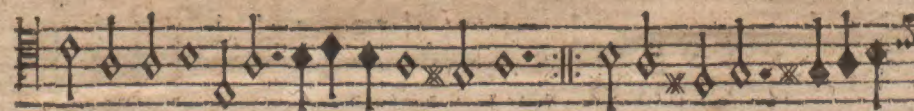
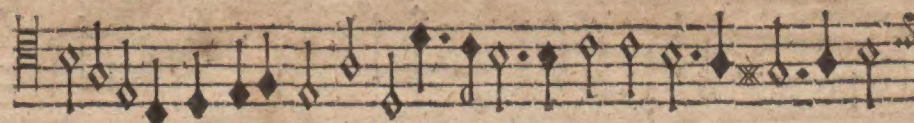


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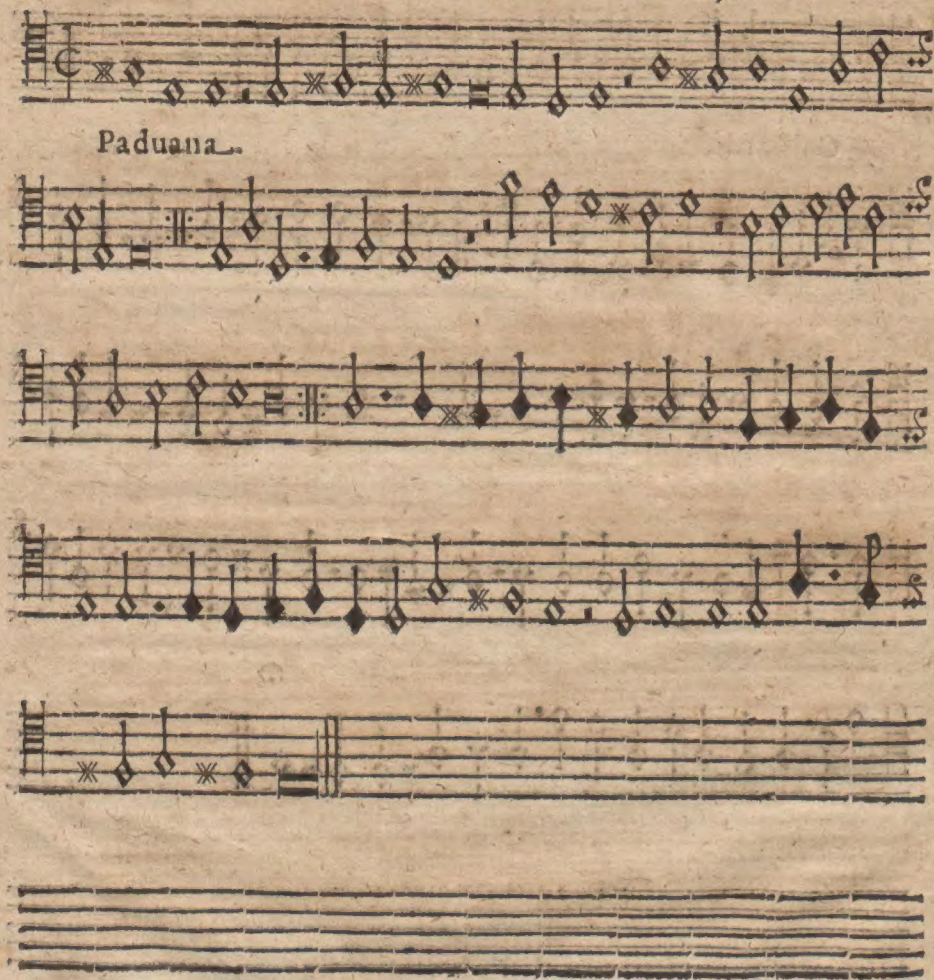
Galliard.





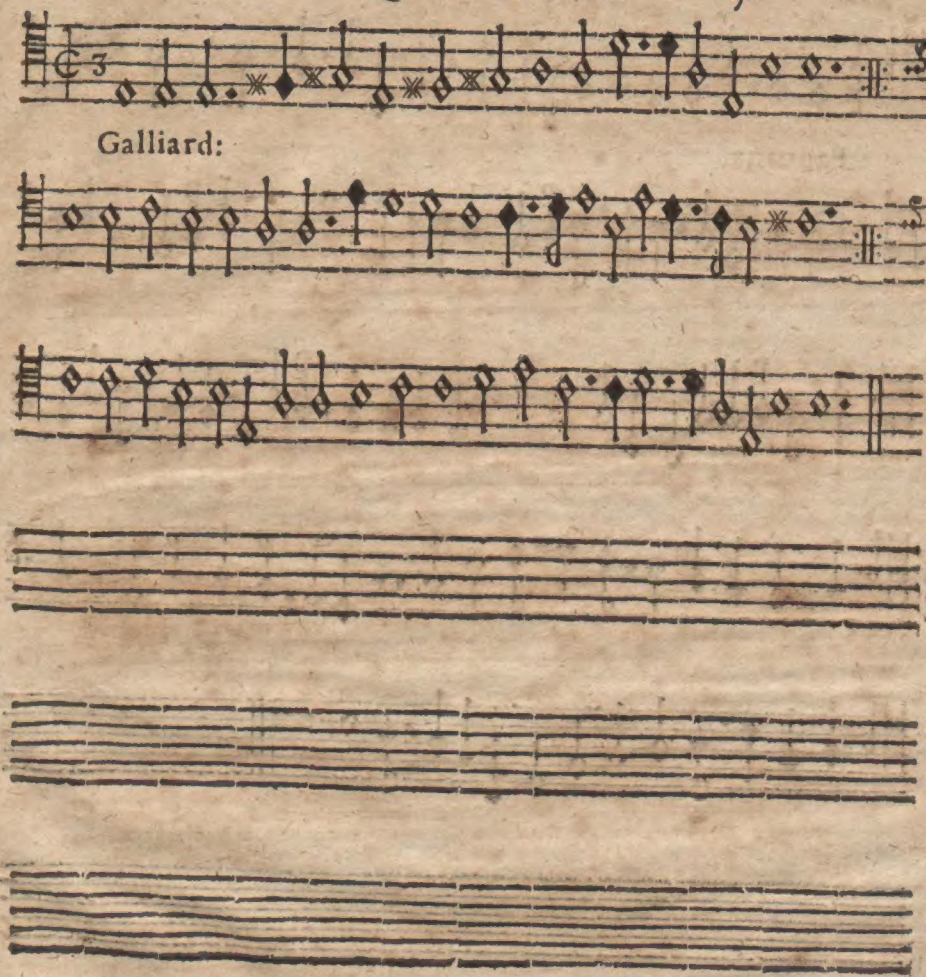
VII.

QUINTA Vox. à 5.



VIII.

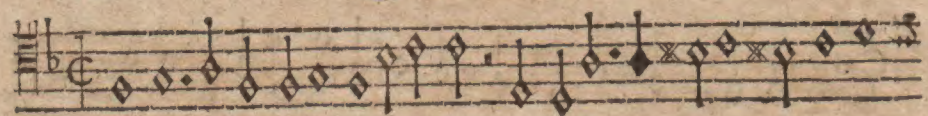
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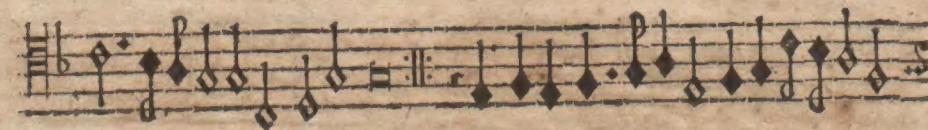
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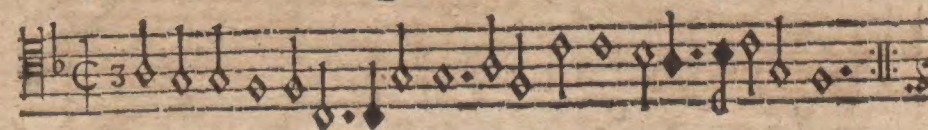
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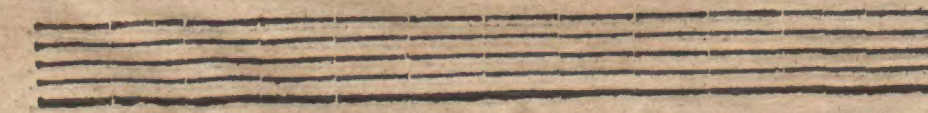
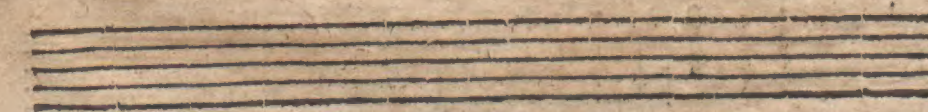
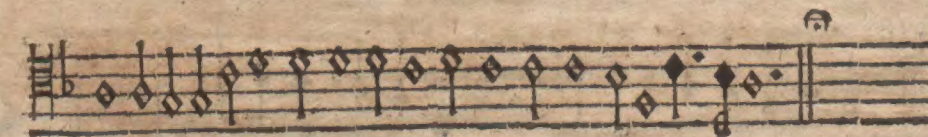
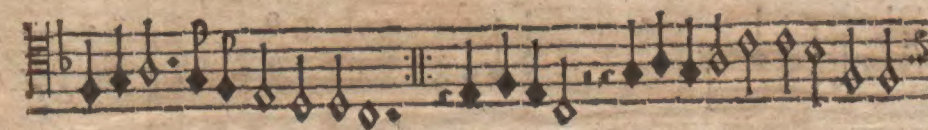
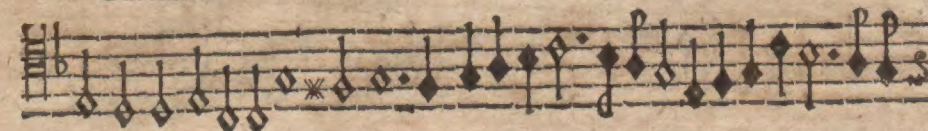
Paduana.



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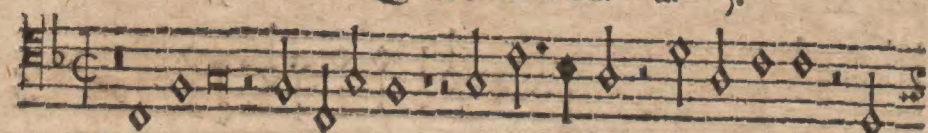


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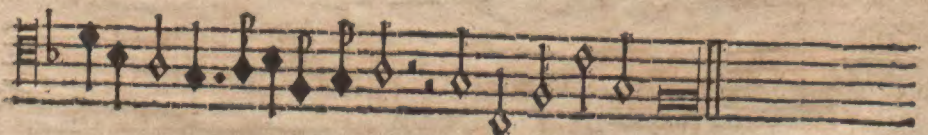
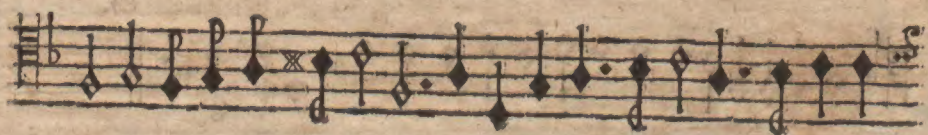
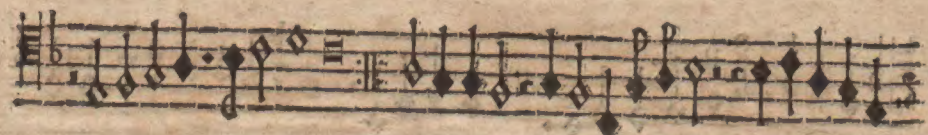
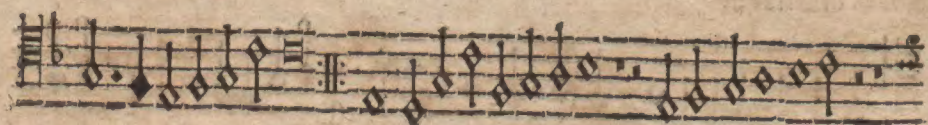


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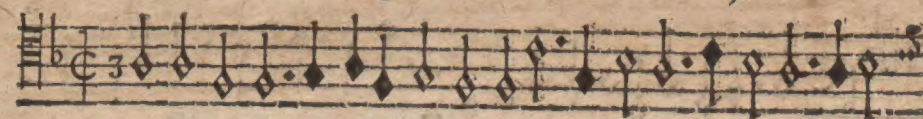


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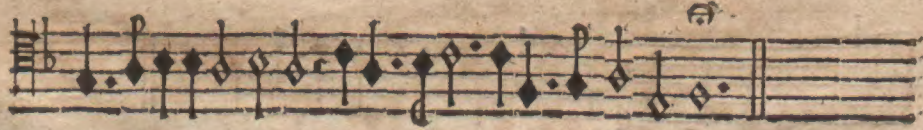
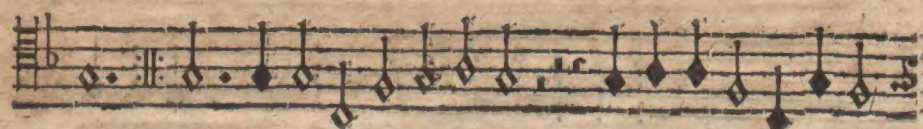
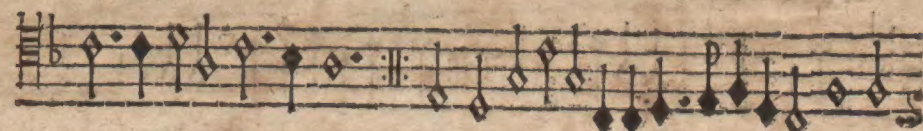


XII.

QUINTA Vox. à. 5.



Galliard:

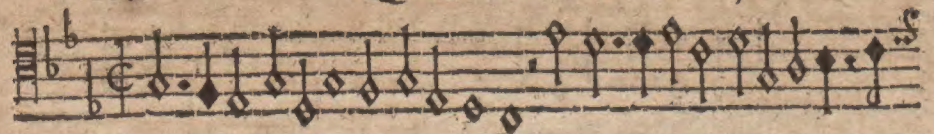


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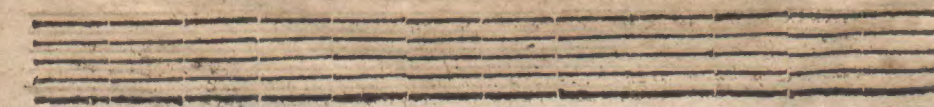
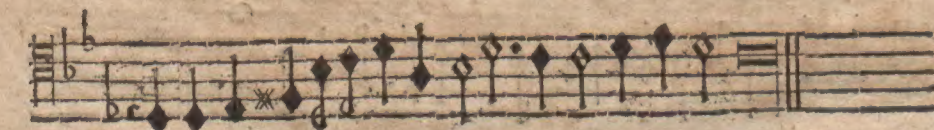
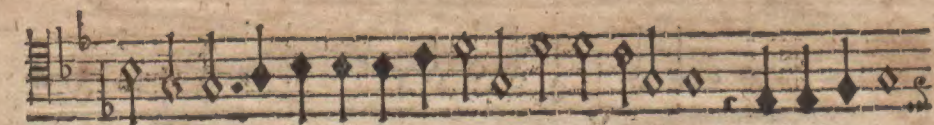
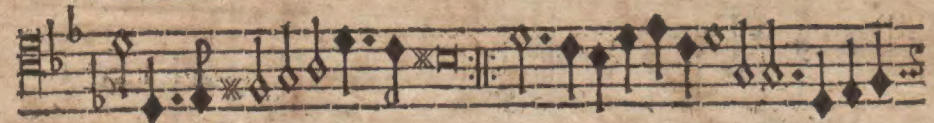


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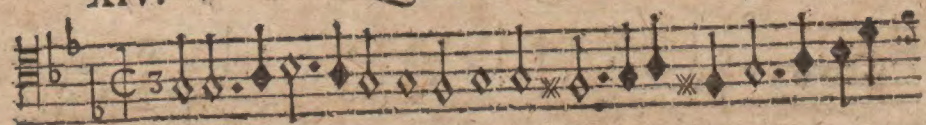


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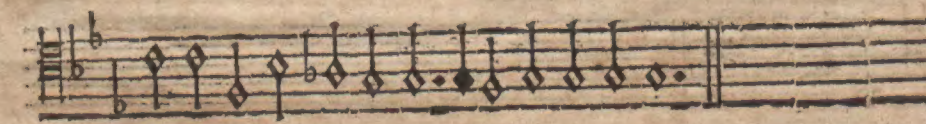
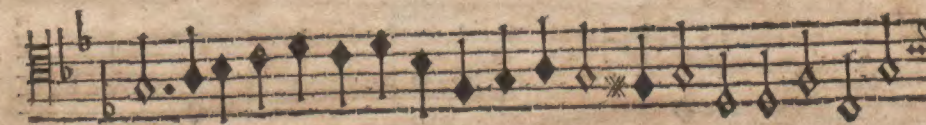
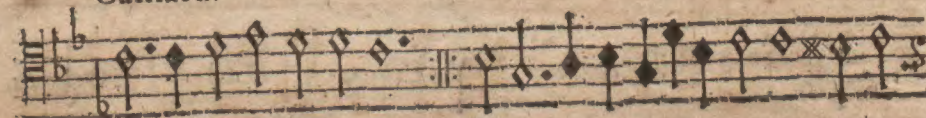


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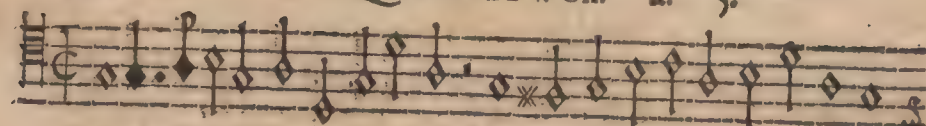
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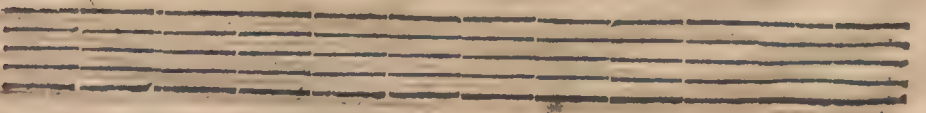
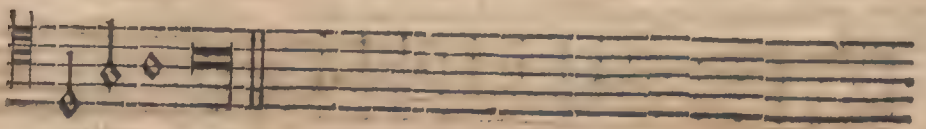
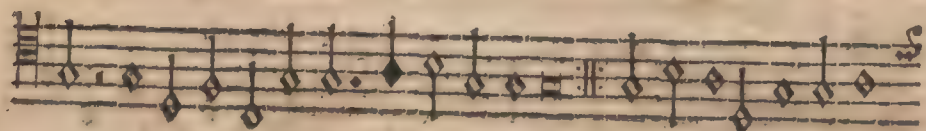
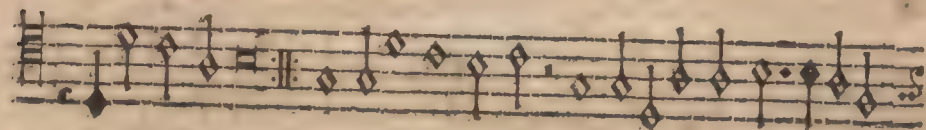


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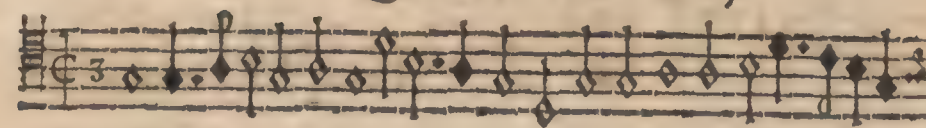


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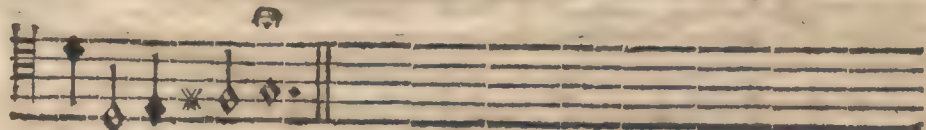
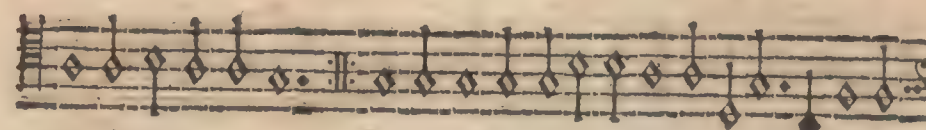


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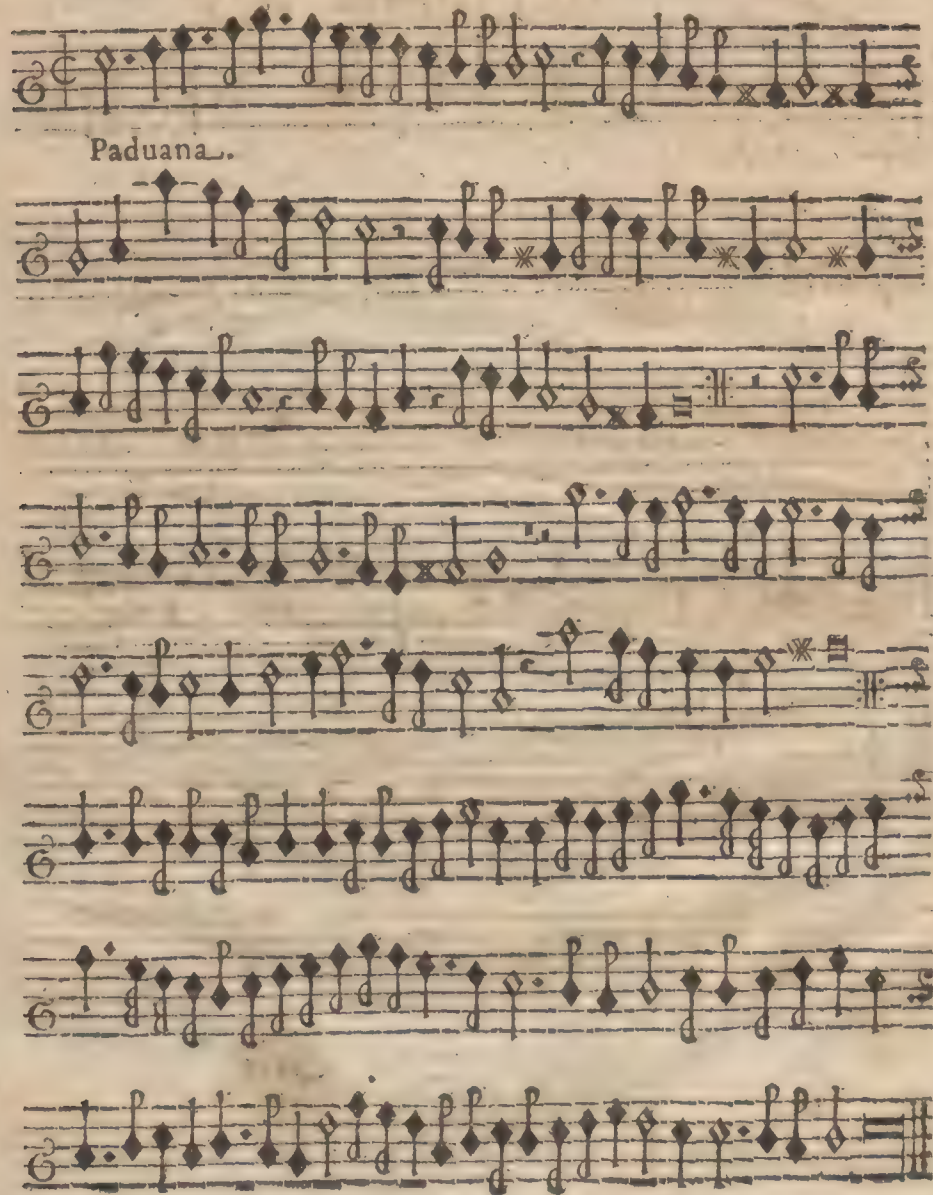
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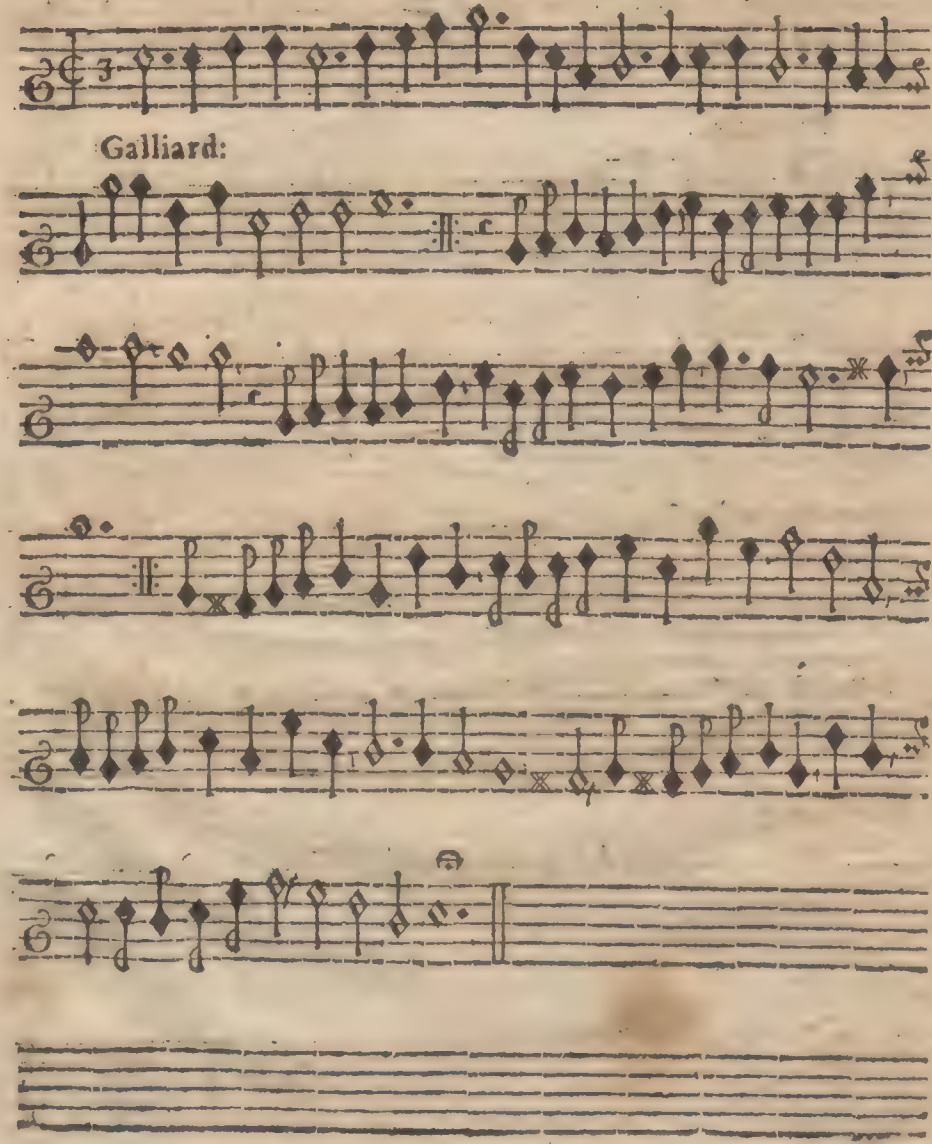
Ecce



XVII. QUINTA Vox. à. 5.



XVIII. QUINTA Vox. à. 5.



CCCC II

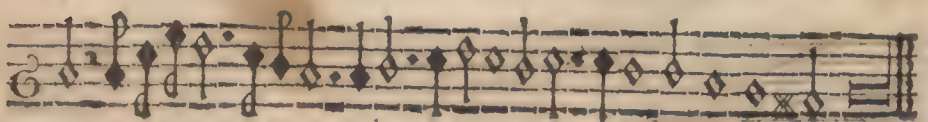


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QUINTA Vox. à. 5.



Paduana.

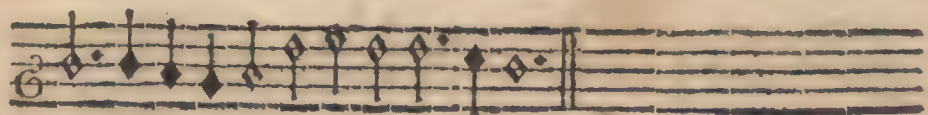


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QUINTA Vox. à. 5.



Galliard:



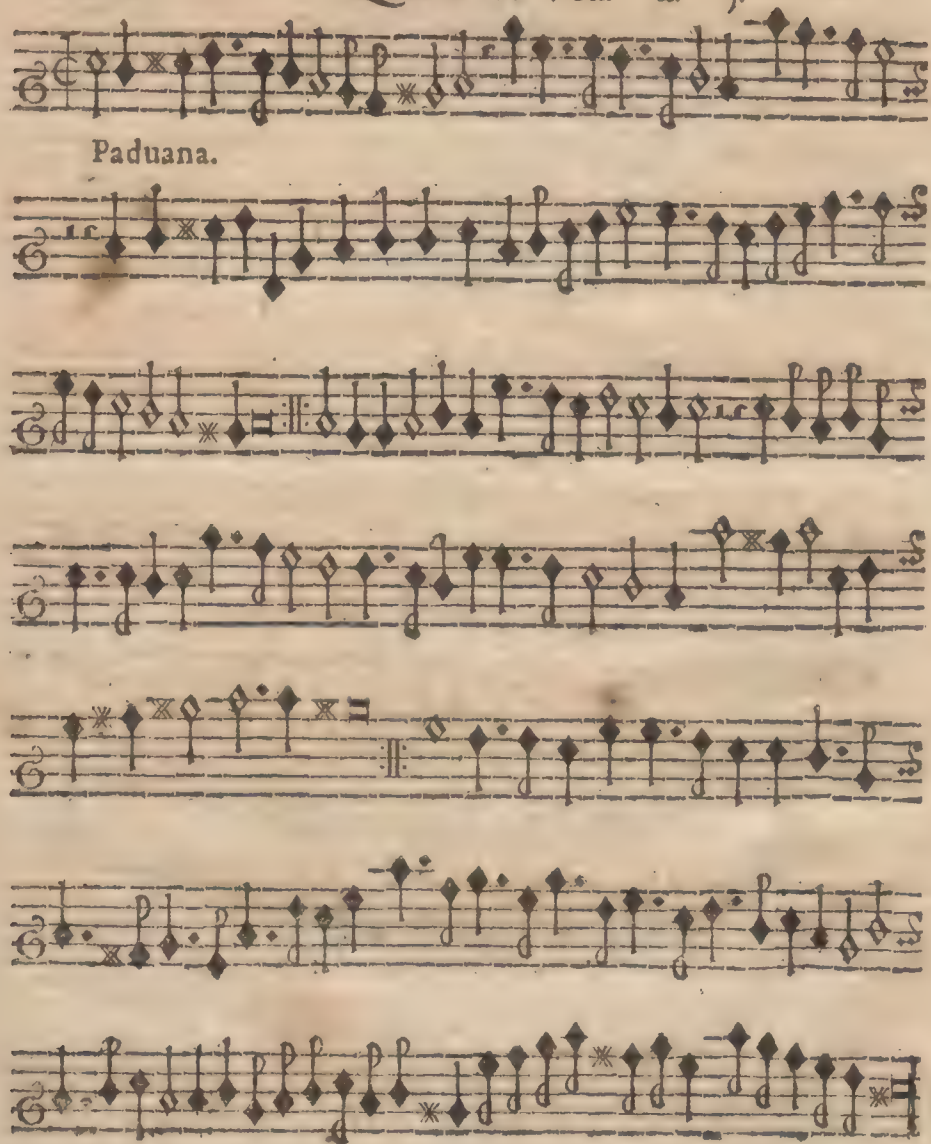
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XXI.

QUINTA Vox. à. 5.

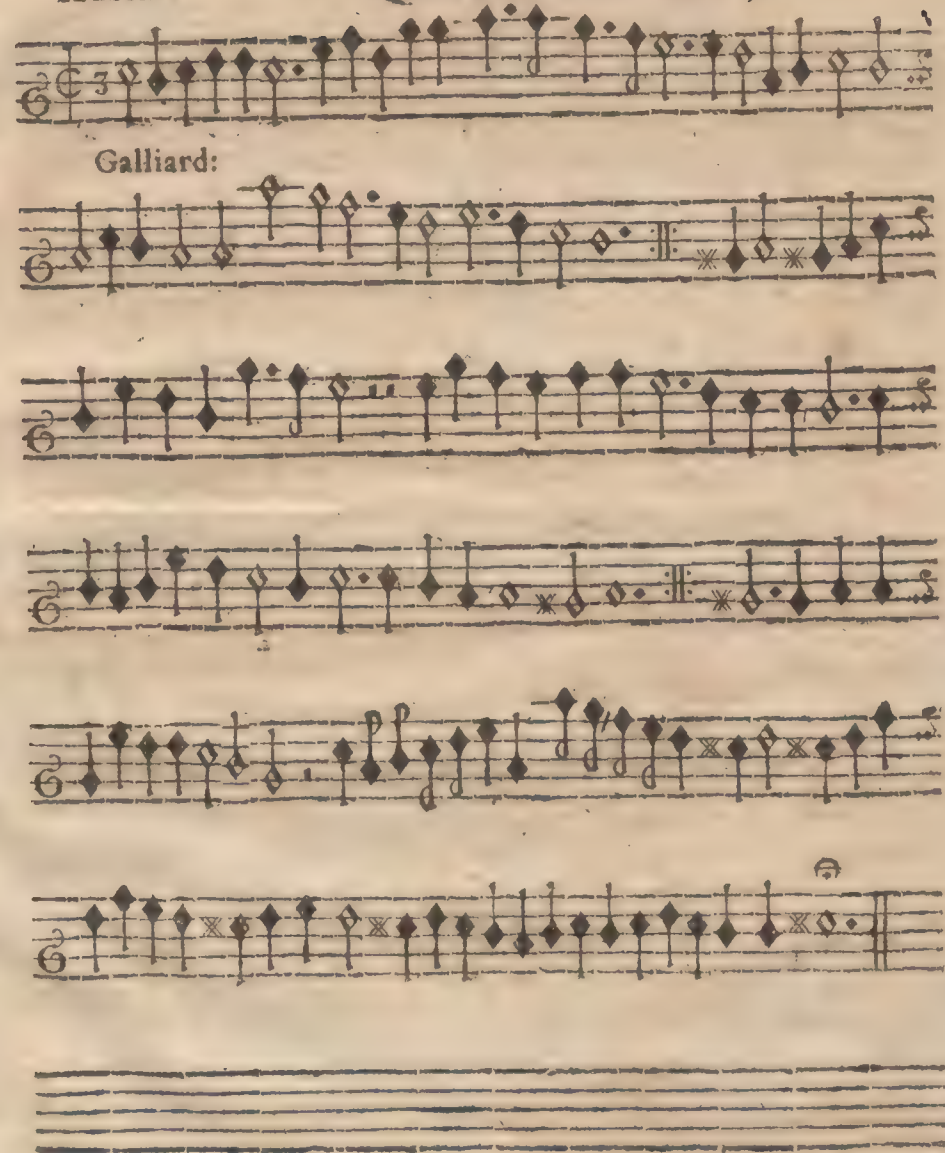
Paduana.



XXII.

QUINTA Vox. à. 5.

Galliard:



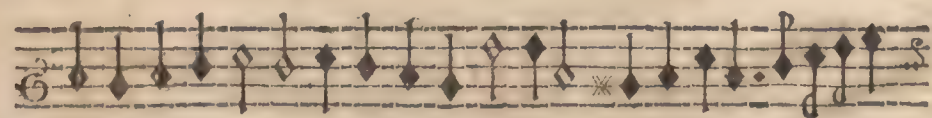
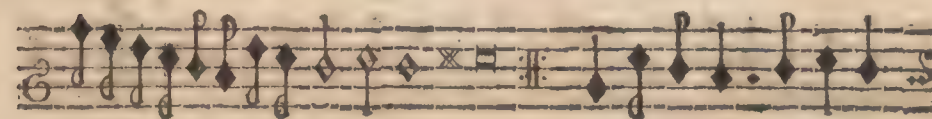


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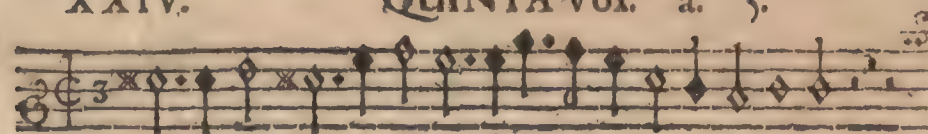


Paduana.



XXIV.

QUINTA Vox. à. 5.



Galliard:



Dada



XXV.

QUINTA Vox. à. 5.

Paduana.

Handwritten musical notation for a five-part vocal setting of a Paduana. The notation is written on five staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music consists of six lines of notes, with the final line ending in a double bar line. The notation includes various note values, rests, and accidentals, with some notes marked with a 'P' for piano.

XXVI.

QUINTA Vox. à. 5.

Galliard:

Handwritten musical notation for a five-part vocal setting of a Galliard. The notation is written on five staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music consists of six lines of notes, with the final line ending in a double bar line. The notation includes various note values, rests, and accidentals, with some notes marked with a 'P' for piano.



Handwritten musical notation on the left page of an open manuscript. The notation is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of various musical notes, including quarter, eighth, and sixteenth notes, as well as rests. The ink is dark and the paper is aged and slightly discolored. The right page of the manuscript is blank.



Mus-proct. ant.  
Juli 1934



